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Librarian of Congress Carla Hayden (clockwise from top left), Register of Copyrights Shira Perlmutter, CRS director Mary Mazanec and Jason Broughton, director of NLS, testify on Oct. 20.

## Oversight Hearing Inquires into Library's Operations

Library leaders report substantial progress during the pandemic.

BY WENDI A. MALONEY

The Library has continued to modernize and advance multiple major projects despite challenges posed by the pandemic. Moreover, the need to deliver more programs and services digitally, forced by the pandemic, has given rise to lessons learned that will continue to pay dividends in years to come.

That was the message Library leaders conveyed to the Senate Committee on Rules and Administration over the course of an hour and a quarter last Wednesday during an oversight hearing. It was convened specifically to gather details about modernization of the Library but delved as well into

operations across the institution.

"The Library is moving forward in substantial ways across the agency, and we are excited about the progress that has been made," Librarian of Congress Carla Hayden told the committee.

The committee's chair, Amy Klobuchar (D-Minnesota), presided over the hearing. Also present were Sens. Roy Blunt (R-Missouri), the committee's ranking member; Shelley Moore Capito (R-West Virginia); Bill Hagerty (R-Tennessee); and Jon Ossoff (D-Georgia).

Testifying with Hayden were Jason Broughton, the newly appointed

HEARING, CONTINUED ON 6

# NOTICES

## DONATED TIME

The following employees have satisfied eligibility requirements to receive leave donations from other staff members. Contact Keyoni Potter at [kpotter@loc.gov](mailto:kpotter@loc.gov).

Lynette Brown  
Tiffany Corley Harkins  
Stephanie Jefferson

Linda Malone  
Kenneth Mitchell

## JANE SÁNCHEZ MEMORIAL LECTURE

**Nov. 9, 3 p.m.**

[Online](#)

The late Law Librarian of Congress Jane Sánchez worked to advance the Law Library by advocating for innovative initiatives that helped to enhance the library's products and services and expand its ability to assist patrons across the world.

In her memory, the Law Library is hosting a lecture on the future of law libraries and law librarianship with the American Association of Law Libraries.

Law Librarian of Congress Aslihan Bulut will moderate a discussion with panelists Kurt Carroll of the Law Library's Collections and Services Division; Emily Florio of Hogan Lovells; David Mao of Georgetown University Law Center; Jennifer McMahan of the U.S. Department of Justice Law Library; and Kim Nayyer of Cornell Law School and Cornell University Library.

[More information](#)

## USE OR LOSE LEAVE

The new leave year begins on Jan. 2, 2022. Employees expecting to have an annual leave balance over their allowable accumulation should plan to use their use-or-lose leave before Jan. 1, 2022, or risk forfeiting that excess.

Most general schedule staff can carry up to 240 hours into a new leave year. Executive schedule and senior level staff can carry up to 720 hours.

Forfeited annual leave can be restored only under limited circumstances. All annual leave subject to forfeiture must be scheduled and approved in writing by Nov. 20, 2021.

For more information, consult Library of Congress directive 9-1010.1.

# GAZETTE LIBRARY OF CONGRESS

[loc.gov/staff/gazette](http://loc.gov/staff/gazette)

**APRIL SLAYTON**  
Executive Editor

**MARK HARTSELL**  
Publications Editor

**WENDI A. MALONEY**  
Writer-Editor

**CONTRIBUTING EDITORS**  
Deanna McCray-James, calendar  
Kia Campbell, Moving On  
Keyoni Potter, donated leave

**PROOFREADER**  
George Thuronyi

**DESIGN AND PRODUCTION**  
Ashley Jones

### MISSION OF THE LIBRARY OF CONGRESS

The Library's central mission is to engage, inspire and inform Congress and the American people with a universal and enduring source of knowledge and creativity.

### ABOUT THE GAZETTE

An official publication of the Library of Congress, The Gazette encourages Library managers and staff to submit articles and photographs of general interest. Submissions will be edited to convey the most necessary information.

Back issues of The Gazette in print are available in the Communications Office, LM 143. Electronic archived issues and a color PDF file of the current issue are available online at [loc.gov/staff/gazette](http://loc.gov/staff/gazette).

### GAZETTE WELCOMES LETTERS FROM STAFF

Staff members are invited to use the Gazette for lively and thoughtful debate relevant to Library issues. Letters must be signed by the author, whose place of work and telephone extension should be included so we can verify authorship. If a letter calls for management response, an explanation of a policy or actions or clarification of fact, we will ask for management response.—Ed.

### Library of Congress Gazette

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**Editorial:** Mark Hartsell, 7-9194, [mhartsell@loc.gov](mailto:mhartsell@loc.gov), or Wendi Maloney, 7-0979, [wmal@loc.gov](mailto:wmal@loc.gov)

**Design and production:** Ashley Jones, 7-9193, [gaze@loc.gov](mailto:gaze@loc.gov)  
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### GAZETTE DEADLINES

The deadline for editorial copy for the Nov. 12 Gazette is Wednesday, Nov. 3.

Email editorial copy and letters to the editor to [mhartsell@loc.gov](mailto:mhartsell@loc.gov) and [wmal@loc.gov](mailto:wmal@loc.gov).

To promote events through the Library's online calendar ([www.loc.gov/loc/events](http://www.loc.gov/loc/events)) and the Gazette Calendar, email event and contact information to [calendar@loc.gov](mailto:calendar@loc.gov) by 9 a.m. Monday of the week of publication.

Boxed announcements should be submitted electronically (text files) by 9 a.m. Monday the week of publication to [mhartsell@loc.gov](mailto:mhartsell@loc.gov) and [wmal@loc.gov](mailto:wmal@loc.gov).

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# Comic Art Collection Featured in New Exhibition

The wide range of rare comics on view spans genres.

A new exhibition at the Library explores how comic books have permeated popular entertainment and influenced U.S. culture, highlighting selections from the Stephen A. Geppi collection that was donated to the Library in 2018.

“Geppi Gems” is now open in the Library’s Graphic Arts Gallery through mid-March 2022. A second rotation with different items is planned for spring 2022. The exhibition features 33 items from the collection of more than 3,000 cartoons, comic books and related items in the [Geppi collection](#).

The wide range of rare comics on view spans genres, including Walt Disney’s iconic characters, Westerns, superheroes, science fiction, horror, sports, music and entertainment.

“Popeye, Superman, Wonder Woman, Black Panther – some cartoon characters have become both instantly and internationally recognizable, but they didn’t get their start on television or in the movies, but rather on the pages of newspapers and comic books,” said Sara Duke, curator of popular and applied graphic arts, who wrote about the exhibition on the Library’s [Picture This blog](#).

The exhibition explores the role of early newspapers in the development of comic books and characters. As a nod to the collection’s founder, the exhibition also represents the major themes of the former Geppi Entertainment Museum in Baltimore, which operated between 2006 and 2018.

“It’s so gratifying to see more of the Geppi Gems collection made available to the public in this exhibition,” Geppi said. “This and future displays will continue to expose new fans to the rich artistic history of pop culture



“Geppi Gems” is now open in the Library’s Graphic Arts Gallery.

started here in the United States.”

He continued: “I’m more excited than ever and want to take this opportunity to express my appreciation to my dear friend and Librarian of Congress, Carla Hayden, for her vision, as well as the curators and conservators who have worked so hard to make this possible.”

Over the years, Geppi has amassed one of the largest individual collections of vintage comic books and pop culture artifacts in the world.

Highlights of the exhibition include Popeye in an early syndicated newspaper comic strip from 1931 when the character’s popularity was exploding; Mickey Mouse and Donald Duck during their rise in popularity as animated characters; Superman’s history with Action Comics and the birth of the comic book superhero from DC Comics; Black Panther’s self-titled debut from Marvel Comics in 1977; and the story of Captain America in The Avengers before he became one of the most popular comic book characters today.

The exhibition also showcases science fiction’s history in comics with examples of dramatic visual expression; terrifying creatures of

horror that were brought to visual life through comics in magazines like Creepy; sports as represented through comic books and cartoon art, including Babe Ruth Sports; and pop culture represented in posters, magazines and collectibles promoting musicians through graphic art, including Elvis Presley, Jimi Hendrix, The Jackson 5 and more.

Free timed-entry tickets are available for visitors to the Jefferson Building on Wednesdays, Thursdays, Fridays and Saturdays between 10 a.m. and 4 p.m. To plan a visit and reserve tickets, go to [loc.gov/visit](https://loc.gov/visit). Tickets will be released on a rolling 30-day basis.

An online version of the exhibition is accessible on the [Library’s website](#).

Geppi is the founder, owner, chairman and CEO of Geppi Family Enterprises, a Baltimore-based network of pop culture companies.

The generous support of the Swann Foundation for Caricature and Cartoon made the exhibition possible. ■



# Teaching with Primary Sources Grants Announced

This year's recipients are the largest group ever funded by the program.

The Library has announced the selection of 85 organizations that will receive approximately \$4.25 million in grants through the Teaching with Primary Sources (TPS) program.

The Library has awarded TPS grants since 2006 to build a nationwide network of organizations that deliver educational programming and create teaching materials based on the Library's digitized primary sources and other online resources.

The organizations selected this year will connect the Library to diverse learner communities across the U.S. by creating primary-source-based educational tools, conducting research and convening gatherings to devise new strategies for furthering common learning and teaching goals with Library materials. The active grant period is Oct. 1, 2021, to Sept. 30, 2022.

The grantees operate from north to south and coast to coast. They include the Collaborative for Educational Services in Northampton, Massachusetts; the African American Civil War Museum in Washington, D.C.; Fulton County Schools in Fulton County, Georgia; Jackson State University in Jackson, Mississippi; the American Writers Museum in Chicago; Bowling Green State University in Bowling Green, Ohio; the Center for Geography Education in Portland, Oregon; Holy Names University in Oakland, California; and the Latino History Project in Boulder, Colorado.

"We're delighted with the diversity of these grantees, the content they'll cover and the learners they'll reach," Vivian Awumey, TPS program manager, said.

The 85 grantees repre-

LIBRARY OF CONGRESS

## TEACHING WITH PRIMARY SOURCES

sent the largest number of organizations supported through the TPS program.

Rural history, civics, accessibility, ethnic studies, journalism, writing, urban education, geography, science and math are a sampling of the content areas that grantees will address using the Library's vast online collections.

Target populations include pre-schoolers, K-12 students and teachers, English-language learners, Indigenous communities, musicians, librarians, college professors, artists, incarcerated adults, disabled individuals and veterans.

All grantee organizations will join the Teaching with Primary Sources Consortium, a group of more than 200 member organizations dedicated to sharing expertise, networks and products

centered on teaching with primary sources from the Library.

Library staff and volunteer selection panels chose 46 of the grantees from among 71 applicants who responded to a notice of funding opportunity released in May 2021. These organizations received grants ranging from \$35,000 to \$100,000.

The remaining 39 grantees received grants through the TPS regional program. Managed by Waynesburg University, Illinois State University and Metropolitan State University of Denver, the regional program awards grants of up to \$25,000 on a rolling basis throughout the calendar year.

More information, including a complete list of grantees, is available in the Library's [press release](#) announcing this year's awards. ■

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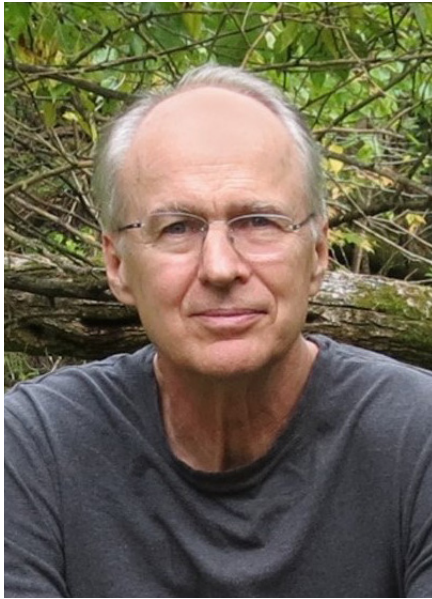
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## Robert Schultz

*This column highlights interesting – and often surprising – ways the Library’s collections are used. Artist Robert Schultz’s creative reuse of Civil War-era images qualifies on both counts. For years now, he has developed photographs from the Library’s Liljenquist collection in the flesh of tree and plant leaves found on former battlefields. In turn, the Library has acquired his art.*

### Tell us about your background.

I grew up and went to college in Iowa, then did graduate degrees in creative writing and literature at Cornell University. I taught at Cornell; the University of Virginia; my alma mater, Luther College; and Roanoke College, where I served as the John P. Fishwick professor of English until my retirement from teaching in 2018. Since then, I’ve worked full time as a writer and artist.

Over the years, I have published seven books – poetry, a novel, biography, memoir – but my work in the visual arts is a fairly recent development. Especially since my retirement from teaching, I have begun to make and exhibit work, most of which is done in photographic “alternative” processes – cameraless work in the chlorophyll print process and creative uses of a scanner.

### How did you come to use leaves in your art?

I learned the chlorophyll print process from its modern originator, Binh Danh. I first saw his work in an exhibition that traveled to Roanoke, Virginia – big tropical leaves with portraits of Khmer Rouge victims in them and smaller leaves with images out of the Vietnam–U.S. war.

They floored me, and I started writing poems in response. When I contacted Binh with questions, he responded generously, and we struck up a correspondence. Then, when Hollins University brought him to Roanoke for a residency, he and I met and began to travel to Civil War sites, where he took photographs and I made notes for poems and essays.

This was the beginning of a collaboration that has yielded two books and two art exhibitions. When we prepared the exhibition “War Memoranda” for Roanoke’s Taubman Museum (2015), Binh taught me his process and I took on the task of making Civil War-era portraits in leaves to accompany Binh’s portraits of Vietnam-era soldiers he had made in mats of grass-like leaves.

### Why, in your estimation, is chlorophyll printmaking especially apt for memorializing the Civil War?

My very first glimpse of Binh’s leaf prints made me think instantly of Walt Whitman, and the central metaphor of “Leaves of Grass” is the guiding trope of my work: “Tenderly will I use you, curling grass, / It may be you transpire from the breasts of young men, / It may be if I had known them I would have loved them.”

For Whitman, and now for me, the grass and leaves are “hieroglyphics” and “uttering tongues” speaking elegies in spring’s renewals. Also, for Whitman and for me, the grass is a figure for the American ideal of democracy, “Growing among black folks as among white, / Kanuck, Tuckahoe, Congressman, Cuff, I give them the same, I receive them the same.”



A Confederate officer with his wife and daughter.



An unidentified Union soldier with his daughter.

### When did you first use the Library’s collections, and what is a favorite photo or two you’ve discovered?

In 2012, the Ric Burns Civil War documentary on PBS drew heavily from Drew Gilpin Faust’s 2008 book, “This Republic of Suffering: Death and the American Civil War,” and made liberal use of portraits held in the Library’s Liljenquist Family Collection of Civil War Portraits. That’s when I became aware of the magnificent Liljenquist collection of cased daguerreotypes,

**RESEARCHER STORY, CONTINUED ON 6**

## RESEARCHER STORY, CONTINUED FROM 5

tintypes and ambrotypes.

That these portraits were made available on the Library's website in high-resolution digital images made my work possible. I could download a portrait, print it onto a plastic transparency, place the transparency onto a leaf and put it out for the sun to do its work.

Under clear areas of the transparency the leaf would bleach, but under dark areas the shielded parts of the leaf would retain their natural coloration, making the image in the flesh of the leaf.

I was drawn particularly to the portraits of very young soldiers whose expressions are so open, who look so vulnerable. In their new uniforms, they appear mildly

astonished by their unfolding fate. I'm thinking, for instance, of this [unidentified young soldier in a Union uniform and forage cap](#) or [Sergeant William T. Biedler of Company C, Mosby's Virginia Cavalry Regiment](#) or this [unidentified young African American soldier in a Union uniform](#). I am drawn also to the heartbreaking images of family members in mourning, such as this [unidentified girl in mourning dress holding a framed photograph of her father](#).

### Which works of yours has the Library acquired?

Tom Liljenquist has acquired five of my portraits for the Library. They are based on an [African American soldier in a Union uniform holding a rifle-musket and a revolver](#); the young soldier in a Union uniform

and forage cap mentioned above; [an officer in Confederate uniform with his wife and baby](#); [a boy holding a photograph of a soldier in Confederate uniform atop a Bible](#); and [Mathew Brady's 1862 portrait of Walt Whitman](#).

It is ideal that these pieces will be held with their source material – the small, cased portraits – and near the Library's great Whitman collection.

My work on the leaf prints began with visits to the Library and the Liljenquist Collection, and the Library is the best possible repository for the chlorophyll prints. I know the work will receive excellent care, and I'm honored to have my work made available to its researchers and visitors. ■

## NEWS

### HEARING, CONTINUED FROM 1

director of the National Library Service for the Blind and Print Disabled (NLS); Mary Mazanec, director of the Congressional Research Service (CRS); and Shira Perlmutter, the register of copyrights. All four were physically present in the Russell Senate Office Building, the first time in a long time that no witnesses testified to the committee remotely, Klobuchar announced.

At the hearing's start, she thanked Hayden for "maintaining a steady hand at the Library through a really difficult time, the pandemic."

"It's certainly been an eventful two years," Blunt said, echoing Klobuchar's sentiments and referring to the last time the committee heard testimony from the Library in November 2019. "You've dealt with a number of issues ... that you wouldn't have expected to deal with, as we have."

Hayden reported on progress across multiple areas. Work on the new visitor experience planned for the Jefferson Building has continued to move forward, she said. With the recent release of

\$10 million in appropriated fiscal 2021 funds, the Library will soon begin to fund the physical construction, fabrication and installation of all phases of the project.

Key modernization initiatives continued apace across the agency as well, she said, including modernization of legacy IT systems in the Copyright Office, CRS and NLS.

In addition, Hayden reported, the Library is preparing to develop the new Library Collections and Access Platform (L-CAP), which will integrate and modernize systems used for activities such as acquisitions and circulation.

During the pandemic, Hayden told the committee, all Library divisions launched initiatives to "open what we call the digital treasure chest and our digital front door." Given the success of these efforts, she said, expanding digital access is "clearly more important than ever."

At the same time, she added, physical collections stewardship remains a major focus as the Library steadily transitions collections to high-tech, specially designed storage modules in Fort Meade, Maryland.

"The latest Fort Meade project, module 7, will be critical ... for the Library's long-term storage strategy once it's constructed," Hayden said.

Following Hayden, Perlmutter testified that the Copyright Office not only continued to provide high-quality services with minimal disruption during the pandemic, but it also achieved milestones in several areas, notably modernization.

The office launched one pilot to enable electronic recordation of copyright-related documents and another to test an improved interface for accessing copyright public records. Both projects, she said, are expected to move to full production in 2022.

In addition, the office began testing a new clickable prototype for the standard copyright registration application and established a Copyright Modernization Committee to enhance communications with stakeholders about IT issues.

The office also made great strides, she said, in "implementing two historic pieces of copyright legislation," the Copyright Alterna-



tive in Small-Claims Enforcement Act, or the CASE Act, and the Music Modernization Act.

Mazanec testified about progress on several fronts, too. She said CRS has developed shorter, more concise products to provide timely information on issues and enhanced its product line by piloting new visual and audio formats, such as instructional videos, interactive graphics and podcasts.

“These products enable members and their staffs to access the services and expertise [of CRS] at their convenience and in a format they prefer,” Mazanec said.

CRS also instituted hiring actions to deepen expertise in emerging and expanding policy areas, such as science and technology, and it is developing new strategies to manage the knowledge it creates, Mazanec reported.

In addition, CRS continues to work with the Office of the Chief Information Officer (OCIO) to modernize its IT infrastructure.

Broughton testified that NLS, working with OCIO, recently moved BARD, the Braille and Audio Reading Download service, to the cloud, increasing the download speed for audiobooks. And it has distributed thousands of e-Reader devices as part of an ongoing pilot serving braille-reading patrons.

Also, through its participation in the Marrakesh Treaty, Broughton said, NLS has made 1,163 works in eight languages available in BARD to date. The treaty, which took effect in the U.S. in 2019, facilitates exchange of accessible books across borders by organizations that serve people who are blind, visually impaired or print disabled.

“As the new director of NLS,” Broughton told the committee, “I am dedicated to NLS’ excellent work, to serving more patrons.”

During the question period, Blunt asked the Librarian for details about the progress of the new visitor experience and the status of private funding for the project. In approving it, Congress committed to a public-private

partnership involving \$40 million in appropriated funds and \$20 million in private dollars.

“We were able to continue to make very solid progress during the pandemic,” Hayden responded, noting that much work done recently was completed in a teleworking environment.

The project’s Treasures Gallery is scheduled to open in fall 2023; its Youth Center will open in summer 2024; and the Orientation Gallery will welcome visitors starting in spring 2025, she reported.

The Library has raised \$14.7 million between private cash on hand and commitments, Hayden testified, and is hopeful that ongoing discussions about additional donations will allow it to complete its private fundraising goal.

She noted that the project will benefit from the Library’s success in engaging audiences virtually during the pandemic. As an example, she cited plans to enable visitors in the Jefferson Building to view live demonstra-

HEARING, CONTINUED ON 8

## RESEARCHER MINES LETTERS TO LINCOLN



Later this month, American studies professor Jonathan White will publish a compilation of letters African Americans wrote to President Abraham Lincoln. White identified some of the letters by searching transcripts added to [loc.gov](https://www.loc.gov) through the By the People project that invited volunteers to transcribe Lincoln’s letters in the Library’s collections. Lincoln correspondent Edmund Kelly enclosed this image of his son and daughter in a letter he wrote to Lincoln in 1863. [Read a Q&A with White.](#)

## HEARING, CONTINUED FROM 7

tions occurring in the conservation lab in the Madison Building from a remote connection.

“Those types of things will allow us to make the in-person experience more meaningful,” Hayden said.

Klobuchar asked Hayden about the Library’s efforts to thwart cybersecurity attacks.

“We’re continuing to fortify,” Hayden said, reporting that the Library experienced nearly 200,000 attempted cyberattacks last year.

She cited expertise within the Library, including that of the newly appointed chief information officer, Judith Conklin, who in addition to having decades of experience at the Library is a noted cybersecurity expert.

Hayden also referenced steps the Library has taken, including implementing National Institute of Standards and Technology security benchmarks and achieving 100 percent authority to operate. That confirms that all IT applications have been fully reviewed, that any weaknesses have been identified and that controls have been put in place to manage them.

In addition, Hayden said the Library included a request in its proposed fiscal 2022 budget to support expansion of the Library’s IT security in the cloud.

Both Klobuchar and Hagerty questioned Perlmutter about the operations of the Mechanical Licensing Collective, the nonprofit that this year began collecting and distributing royalties for interactive streaming and digital downloads under the Music Modernization Act, enacted in 2018. The Copyright Office reviews the collective’s performance but does not manage its day-to-day operations.

“It’s an issue that’s near and dear to people in my home state of Tennessee,” Hagerty said of music licensing, noting that Bristol, Tennessee, is known as the birthplace of country music. “Music heritage runs all the way through our state.”

Perlmutter testified that, to date, the collective has distributed about \$200 million to copyright owners, representing an 85 percent match rate between royalties collected and distributed. Although that rate is high by industry standards, Perlmutter said, the Copyright Office advised the collective in a report earlier this year to take additional measures to match copyright owners with royalties due to them.

Perlmutter said the Copyright Office has engaged in extensive outreach to educate songwriters about how to claim ownership of their works and receive royalties.

“That’s a key component to making this new system work,” Perlmutter said.

Blunt questioned Mazanec about modernization of CRS’ IT infrastructure. She testified that the service is in year four of a multiyear collaboration with OCIO to develop the Integrated Research and Information System (IRIS).

Since the initiative launched, she said, CRS has moved from an on-premises concept for IRIS to a cloud-based approach to facilitate modernization. Other factors affecting progress have included increases in IT costs and the need to reissue two contracts last year.

“All that being said, we’ve made

significant progress in some of our workstreams,” Mazanec testified.

Ossoff asked Mazanec how she would expand CRS’ capabilities if allocated more resources. “As invaluable as the work that you and your team do is,” he said, “I would like as a member and I would like for my staff to have access to more of it and faster.”

Mazanec responded that she would bolster the service’s staff expertise, apply more funding to IT initiatives and secure additional research databases.

Other subjects of questioning included the CASE Act (Perlmutter reported that the Copyright Office will have a tribunal in place by year’s end to hear copyright disputes having a value of up to \$30,000 each); and the status of NLS’ e-Reader pilot (Broughton testified that it should conclude next spring).

“Thanks to your ongoing efforts,” Klobuchar told the witnesses at the hearing’s conclusion, “the Library of Congress continues to make significant progress ... and is taking important steps to modernize and adapt to an increasingly digital environment while continuing to improve the experience of those who visit in person.”

View the full hearing on the [committee’s website](#). ■

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## HELP SPREAD THE WORD: OF THE PEOPLE GRANTS

Help spread the word about three new grant opportunities with the Connecting Communities Digital Initiative (CCDI), part of the Of the People program. Individuals and educational and cultural institutions are invited to help amplify the stories of communities of color at the Library.

The grants will fund a minority-serving higher education institution; a library, archive or museum; and an artist or scholar in residence. The CCDI team will host a series of public webinars to provide information and answer questions about the grants.

For more information, visit the Of the People [blog](#).

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